Journalism on Karatani and Sirohi - Recent Rap music and Sociology

By Shomit Sirohi

I. Social Context of Tupac First – 1980s

In fact young geniuses in depression and poverty producing Christian rap, which then is an argument on style taken up in the 2000s by Eminem and shot like 8 mile – which has Michel Pfifer as organiser of black rap music editing. Here of course by the 2000s but in a long history with the 80s film edits are the reality or social reality of young stylistics even in poverty. The bag, the shoes, the clothes as it was called – the whole plan of organised states miss this aspect of creativity, our economics, our ways of getting in a bus, metro – that's the flow.

II. Social Context of recent Rap – 2020 – 24 – Definitely a Important man telling you about black stories

In fact the recent rap arguments shift the context to rich wealth in pristine senses which then is also in fact love, sex and poetry and Quran. And with that cut-ups an small sociological instances being picked up on what Karatani celebrates as aesthetic production in Kant's sense, which then is about photographs and cinema being closer to in rap, images and snapshots of people which then is documented as cinematic stuff – imagine being locked into just our world of Quran – here we are theological even – the world is out there – he tells you picking up a small film and making a company and flows after flows of creativity which is like music - the civil society as Karatani explains is like a city-system migrational lines of flight which is called World-civil society republic.